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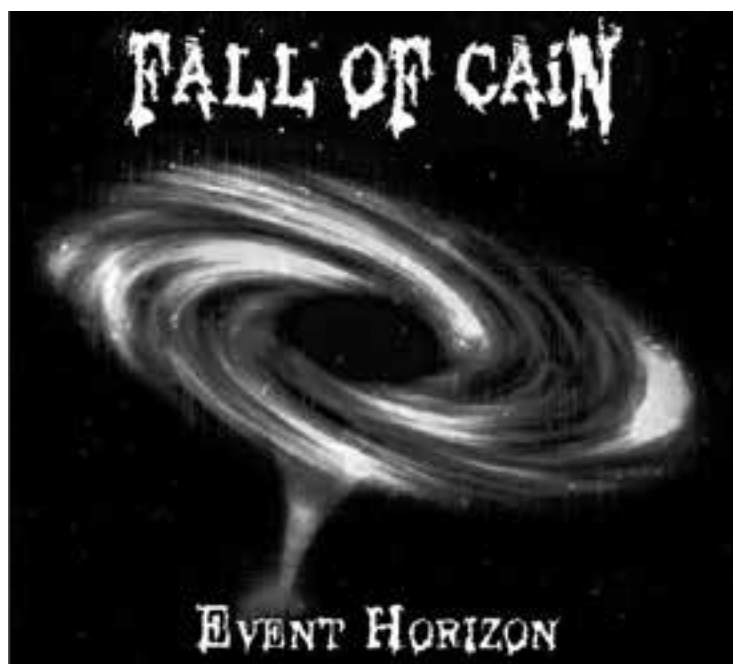
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AU: Where might one get this album?

Bruce: Right now, we are in the works of getting into Lyle's Place in Victoria, but it's also available on iTunes, CDBaby, Amazon... and at any one of our shows!

AU: What do you get to do now that you've signed with HMP?

Bruce: This is now the time for us to be putting our nose to the grindstone and really start focusing on Fall of Cain. There are six professionals we

have monthly meetings with to cover the whole spectrum of ways to achieve success in the music industry. We are also getting very serious about writing new material. Right now we've got about five brand-new songs that we can't wait to show to the world.

Max: Now that we've signed we get to be part of a great family of up-and-coming Canadian talent. And with the support of this family behind us we are able to be apart of more tours, we have radio play throughout Canada, grant opportunities and much more.

AU: Most memorable moment on your recent tour of Western Canada?

Bruce: One of my favorite moments was in Kelowna after the showcase. We all got back to the hotel and completely bombarded the hotel bar with about 50 drunken musicians having the best time.

Craig: Kelowna! The night of the Kelowna show we had a new sound guy (the old one was a dick)

VICTORIA'S LOCALS ONLY

and everyone's spirits were flying so high. We climbed onto the bus and cheers were erupting into chants that became the motto of the tour.

Travis: Christina Rose cleaning up vomit off of our drummer Max. Him waking up to this was the greatest moment ever and she was all like, "It's ok buddy..."

Craig: The obvious answer is Craigers.

AU: Is Tony singing back-up? I thought he was better than he gave himself credit for.

Bruce: Hell yeah, Tony is singing back-up still. Tony, Travis and I have actually been doing vocal training for a little while now...Gotta get some harmonies going.



Tony: When the guys in ERA 9 bought 15 shots of Jack while we were tearing up the bar in Kelowna. Not to be outdone of course, Travis had to follow up with 15 of his own. And shortly after Kylan of Mary's Gunns jumped into the pool fully clothed.

AU: Getting down to brass tacks, who's the best at Mario Kart?

Bruce: Craig would probably say himself, but we all know I whoop his ass

Max: Donkey Kong

Tony: No time for Mario Kart. Smash Bros.

AU: Is Craig still wearing that rainbow unicorn shirt?

Bruce: You know it's weird, at first we hated the shirt but now it's almost like it's a part of him.

Craig: I bust out the unicorn shirt when I'm feeling saucy.

Tony: Fuck that shirt.

Max: He wouldn't be Craig without it

For more information, or to hear Fall of Cain's music, check out www.fallofcain.com.

Fall of Cain

An interview with Craig Tessier (lead guitar), Max Desjardins (drums), Tony Woollven (bass), Alex "Bruce" (guitar) and Travis D (vocals) of Victoria's Fall of Cain

By Matt Gordon

Absolute Underground: How do you fit into Victoria's music scene?

Travis: Like a hammer fits in a nun.

Max: We don't seem to fit in here. The big scene right now seems to be this surfer rock style, soft and up-beat. We come across as too aggressive in style and ferocious in sound for mainstream Victoria.

AU: What's the name of your album and when was it released?

Bruce: "Event Horizon" was officially released on May 27th with HMP Recording and Development

4... [read_absoluteunderground.ca](http://www.read_absoluteunderground.ca)

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GALGAMEX

Interview with guitarist Jordan Vandetti and vocalist Chris Mathis of Vancouver's Galgamex.

By Willow Gamberg

Absolute Underground: What is Galgamex all about? Describe your sound for our nice readers.

Jordan Vandetti: Galgamex is a performance art troop that plays metal and death metal

influenced music. We have a really fast heavy approach with thrash tendencies but play a lot of roots death metal-type riffs.

AU: So you guys have just been featured in "Brutally Unsigned" by Hails and Horns Magazine... What's that all about?

JV: It was actually quite a surprise. I didn't know much about Hails and Horns 'till last year when they put us on a "vote for you favorite unsigned band" online poll. Then as soon as we put out our new album they asked us to forward a track to be on their latest compilation. It was pretty cool to be asked to be on a US-based magazine's compilation.

AU: And that's in addition to your new EP right? What can you tell us about it, do you have a particular focus or subject matter?

JV: Subject matter is kind of all over the place to be honest, political, personal, and your typical gore and violence are all over this EP.

AU: Anything crazy/rad/shitty happen while you were recording it?

JV: Naw, nothing really extraordinary happened to us while we recorded it. However, our engineer and producer works at a demolition company. During the time of recording guitars at work one day he was on a crew that pulled up the main gas line to the Vancouver Aquarium. Needless to say guitars got pushed back to save some whales. We care like that y'know. The fish and aquatic mammals were fine.

AU: Do you have a favourite conspiracy theory?

Chris Mathis: Anything Dave Mustaine has an opinion on.

JV: Anything Ancient Aliens.

AU: What is next in the master plan of Galgamex? Any ultimate goals?

JV: Just write some new songs and record another EP. Other than that, two tours planned for next summer in Canada and keeping our axe to the ol' grindstone.

AU: What's your opinion on the current state of the Vancouver metal scene?

CM: It's alive and well, so many awesome tours stop off here and the Vancouver metal scene is full of top notch acts. Too many to list!

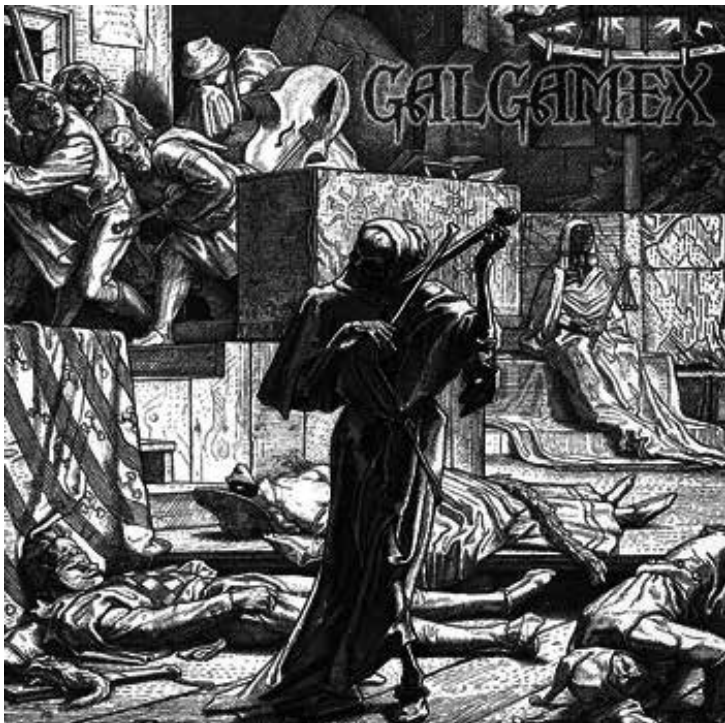
JV: Greazzzy

AU: What upcoming show by other bands are you most stoked for?

CM: Bison and The Rock Band Called Time December 1st.

JV: High on Fire

AU: How do you think the world will end, and what will you do about it?



VANCOUVER VENGEANCE

JV: Ice caps will melt and we'll all drown. And i'll probably steal your boat.

AU: Anything else you'd like to tell the legions of eager fans?

JV: I'm going to steal your boat.



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CHRON GOBLIN

By Allison Drinnan

I remember the first time I saw Calgary's heavy-rock juggernauts, Chron Goblin, back in 2009. I was in University, persuing a degree that I loved but still have no practical use for. I would often skip out on much-needed studying by attending

began to pull together their instruments in the middle the crowded carpeted basement. "House parties are always so laid back and it's a more intimate way of meeting people before and after our set without having to worry about packing up gear right away," explains bassist Richard Hepp in an e-mail interview with Absolute Underground, going on to admit they don't play them as much anymore they would

vocalist Josh Sandulak, has come a long way since I was lucky enough to catch them those many years ago in the drunk hot mess that was a great house party. Since then they have released a full length album "One Million from the Top", played packed shows all over Calgary, shot a music video and captured a Calgary Beercore Award for best guitarist.

CALGARY CARNAGE

bands, it's really helped us keep perspective and gain new influences – and all of that helps us further develop the sound of Chron Goblin," continues Sandulak. "We want to write songs that are interesting to us as musicians, but can also really connect with our listeners. Our songs have always come from a place of passion and love for the music and that's what we hope people will feel when they listen to our songs or come to a show."

Although the band is typically labeled as "stoner rock" – a genre claimed by many in the music scene these days as its popularity grows. Chron Goblin explains that there is a lot more to their sound than simply being a "stoner rock group" and they find influences in everything from Black Flag to 3 Inches of Blood. These influences can be heard in the diversity and complexity of Chron Goblins material – something that sets them apart from their counterparts.

"Trends and fads will wax and wane, but good music will always endure, and this is something we'll always strive to achieve," states Whittingham. "Our collaborative writing efforts and passion for playing live is what we rely on as the foundation of our band and we spend a lot of time rehearsing and writing," he continues. "We each have our individual strengths that we bring to the table, and that includes the process in which we manage our band, and I think that we are lucky that we make a great team in both creating and coordinating our music."

It's been a long time since those days back in '09. Some things haven't changed -- my degree is still slightly useless, and I still have to begrudgingly ask my parents for grocery money from time to time. But some things have matured and turned out to be quite successful -- such as Chron Goblin.

For more information, or to hear Chron Goblin's music, visit www.chrongoblin.com



local house parties. The good ones had bands. I arrived at one particular house party ready to hear a new band with a name I quickly chuckled at. The was crowd filled with people shouting, laughing and thick clouds of smoke. People were spilling drinks and hugging friends as the band

like to. "If anyone wants us to play their house party, they should fire us an email and let us know why we should. We play for beer!" adds Richard. The band, made up of Hepp, guitarist Devin "Darty" Purdy, drummer Brett Whittingham and

"We've been validated in a lot of our efforts and I think that has really encouraged us to continue growing and challenging ourselves in our writing process." "Playing shows and festivals and seeing so many

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JAN 4- SEVEN NINES AND TENS, MAGNETIC NORTH & NORTHERN AT THE RAILWAY CLUB

FEB 22 & 23- TBA AT THE INTERURBAN GALLERY

JAN 12- WEAPON, MITOCHONDRION, TYRANTS BLOOD AND AUROCH AT THE ASTORIA

MAR 1- BEARD METAL TBA AT THE RICKSHAW THEATRE

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ALCHEMY Studio

ALCHEMY STUDIOS

Interview with owner and producer, Jeff Muller

Absolute Underground: Tell us about your business.

Jeff Muller: Alchemy Studios started out 12 years ago as a four-room recording studio with a fairly large control room. Since then, we have expanded to include a second studio, rehearsal space, a video studio with green screen, and a lounge area.

AU: Where are you located?

JM: Alchemy Studios is at 2115 30th Ave N.E. Calgary, close to Barlow & 32nd ave.

AU: Do you have a specialty?

JM: Definitely rock and metal, the harder music.

I am also a musician and composer so I pick up some work helping people put together their music if they don't have a band to work with, or can't find musicians who are into their style.

AU: Why did you decide to open your own shop and what made you decide upon the location?

JM: The location choose me! Back when I got my first recording rig together, I was invited to record a band that rehearsed in the very room the studio is in now. There were other bands rehearsing up there, and the building had a cool vibe, so I knew I had to be a part of it.



AU: How would you describe your studio's style?

Dark.

AU: Who are some of your biggest inspirations in the

music business?

JM: Steve Harris, Sam Dunn, Rush, Kirk Hammett, Joe Satriani, anybody still trying

AU: What makes your studio unique?

JM: Alchemy Studios offers recording, mixing and mastering services, but we also offer photo and video services, studio musicians and songwriting assistance, CD cover design and reproduction, and packages that include everything you need to promote your band and your music from start to finish. We also offer the recording school (AAR) and rehearsal spaces.

AU: What sort of tunes can one expect to hear in a typical day at the studio?

JM: It's all over the map. As I said, metal, rock, hardcore and anything progressive or interesting are my favourites, but you have to diversify if you want to make a living in the music or entertainment industries today. I've just

finished mixing the new Hellraiser CD, it was a real pleasure to work with the band and Micheal Wegener. Also watch out for ME3 who have just released their CD. They have a real unique style.

AU: What are you most proud of in regards to your shop?

JM: Well there are three events that I think are real milestones for Alchemy Studios:

1) Alchemy was instrumental in getting the first Calgary Metal Compilation (The Greatest Underground Show on Earth) recorded and released.

2) We've helped many artists and bands get their music out there and get signed, including three local metal bands getting deals with distribution through Universal.

3) Our recording program, the Alberta Academy of Recording. We offer an intensive "hands on", 200-hour recording course, comparable to APRA for about half the price. Many students have found job placements already. And of course, some of the class time and studio time is dedicated to metal production! The website is www.albertarecording.com for anyone who wants more details.

AU: Does most of your work tend to lean to the side of good or evil?

JM: I don't really believe in either to be honest. I do believe in energy, it's something that I feel daily in the studio. Music is filled with energy and emotion. Even if the message can be interpreted as "evil" or negative, the actual act of creating music is a positive force. It's part of why I named the studio "Alchemy". Alchemy is the act of creating something from nothing, the transmutation of matter and energy. A person can walk in with an idea in their head, and walk out with a recording of their music. That is magic to me!

AU: Any advice for young aspiring musicians?

JM: This is going to suck for most people to hear, but it's really just a lot of very hard work. The people with the most determination often are the ones that end up getting somewhere.

BUSINESS PROFILE



AU: Whats the craziest request you have ever gotten?

JM: Usually it's stuff like; people will want to get 12 songs done in an hour, or someone with little musical ability will want to be the next Youtube viral sensation. Usually people just don't understand how much work it can be to make a recording that you're really proud of.

AU: Plans for the future?

JM: I hope to keep contributing to the local scene by making quality music and recordings here in Calgary. I feel good about offering some rehearsal spaces and the recording school as part of our support for local musicians.

AU: Final words for people reading this?

JM: Get your music out there! I feel like the day of the independent release is here, you can finally afford to make and release your music, your way! For more information, visit www.alchemystudio.ca or call the studio directly at 403 689 1565



Trek. The place is fun over attitude.

AU: Who works at Blank Generation and what are they best known for?

JG: Justin Banned owns the place (along with his wife Sada), and is head piercer. The lovely Emily Hanna is the female piercer, and between them they have over 20 years experience. Then there's me handling the tattoo side of things.

AU: What styles do you specialize in?

JG: I like all styles of artwork, but I think my realism and surrealism

helps set me apart. I especially like difficult and highly technical tattoos of unusual items such as food, household appliances, etc.

AU: Do you think your technique, style, or skill level has changed over time?

JG: My artwork/tattooing is an ever-evolving process. Part of what keeps me tattooing is the desire to see how good I can get.

AU: Do you incorporate any secret techniques when doing a tattoo?

JG: I incorporate lots of little secret techniques I've developed over the past ten plus years I've been tattooing. To say any more would require that I



James Gossier

Interview by Ira Hunter

Absolute Underground: Introduce yourself to the people.

James Gossier: My name is James Gossier, and you can find me at Blank Generation Tattoo & Body Piercing; 609 Johnson Street in downtown Victoria.

AU: What makes the shop unique? How would you describe the shop's style?

JG: The shop is a cool little hole in the wall with just two piercers and myself, so it's pretty laid back and cozy here compared to alot of places. There are toys everywhere, so I guess if I had to define the shops' style I'd say it's The Sex Pistols meet Star



kill you.

AU: Where do you draw your inspiration from?

JG: I draw inspiration from just about anything and everything. Creating art every day makes you notice the little things most people never see, like the architecture in back alleys, the inner structure of flowers, lighting, etc. Seeing the quality of tattoo art coming out of Europe these days really gets me stoked on what I do as well.

AU: What sort of tunes can one expect to hear when getting tattooed at the shop?

JG: Most of the time we play ridiculous movies during the day. So you're more likely to hear Will Ferrell wipe his ball sack on a drumset than music.

AU: What are you most proud of in regards to working at Blank Generation?

JG: I'm proud to work at a great little shop that's fun to work in. I enjoy coming to work each day more than ever.

AU: What tattoo machines are you currently using?

JG: I've been using mostly the same machines for years; quality equipment lasts. Once I find something that works for me I tend to stick with it, although I am thinking about trying a rotary if I ever stop pissing my money away on boats and bikes.

AU: Does most of your work tend to lean to the side of Good or Evil?

JG: Hmm... I'd say good overall, but I'm always open to evil.

AU: Any advice for young up-and-comers?

INK SLINGERS

JG: Yea, if you aren't already a skilled artist who has taken at least a little natural talent and worked hard to develop it don't even think about picking up a tattoo machine.

AU: Whats the craziest request for a tattoo you have ever gotten?

JG: A full-size string of old-school Christmas lights wrapped in a loop over a guy's shoulder - it was great! I often overhear people looking at it in my portfolio asking why someone would get such a thing, but why does a person get a demon, or birds, or koi for that matter?

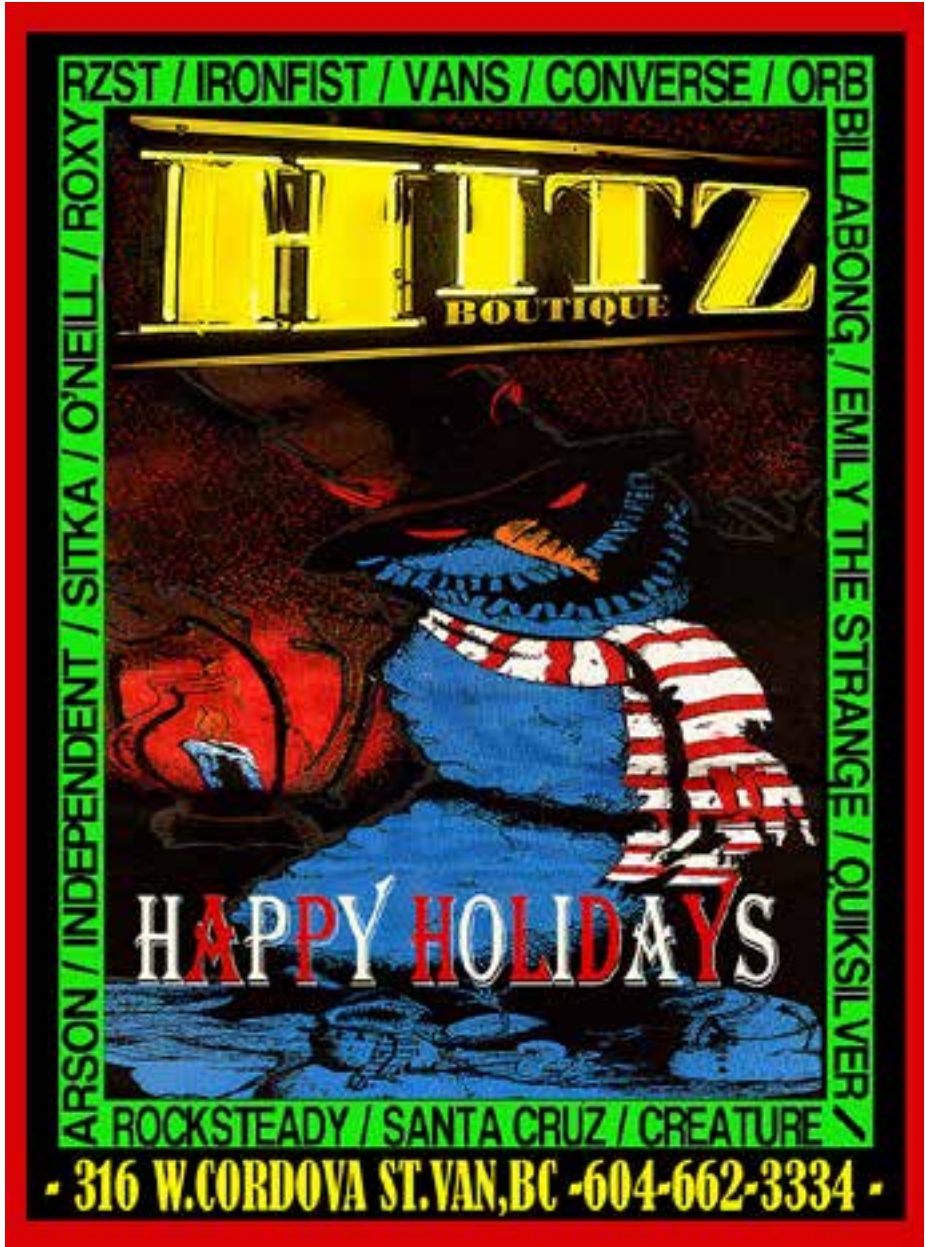
AU: Tattoo request you are anxiously waiting for?

JG: I'd love to tattoo a greasy, photorealistic plate of bacon, eggs, and hashbrowns.

AU: Final words for people reading this?

JG: If you have interesting or unusual tattoo ideas I want to hear them.

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Wacken Open Air 2012

The World's biggest (Mud and) Metal Party

by Inga Holmgeirsson

Widely known as the biggest metal festival in the world, Germany's Wacken Open Air was once again sold out this year with 75 000 people in attendance. From August 2nd to August 4th, nearly 130 bands played, while many medieval and Viking actors did show fights and role-playing. Another alternative was the "Thrash of the Titans" field, where some solo artists showed off their self-built robots in apocalyptic style. Or if you wanted to see more present-day fights, you

everyone could do what s/he wanted to do. On the way to the merchandising stands, cars that got stuck were pushed out by many helping hands. At least it was sunny, so the mud could dry a bit. If you didn't get too stuck, you could try to find someone you knew, but with over 200 acres camping area it was really hard.

The Wednesday starts (no surprise) with a beer for breakfast. In the morning, it didn't look like the first official day, but by the end of the day the campground was filled up with tents and cars. It was now an obstacle course to the next



road. Throughout the day, there were baptisms for fans attending Wacken for the first time. Sometimes it was a simple beer shower, in other cases they were thrown in the mud. Later in the day there was the first real live music. The WOA Firefighters, the local and popular fire brigade, (unofficially) opened the festival. They played "Highway To Hell" and more German traditional songs in brass style. They were not the only band playing

could go to wrestling. For young metal bands without a record deal, there was a chance to participate in the "Metal Battle" for a record deal at Nuclear Blast. This year, the winner was Hamferd from Faroe Islands.

Due to prevailing weather conditions, the camping area was opened on Tuesday, instead of Monday like in previous years. After all the stuff got brought to the camp where I was staying (by the kids living in Wacken), we eventually ended up in another camping area. This camp was organized through Facebook, but not enough people registered to get a reserved area on the campground. Our camp was mainly European, with members from Germany, Switzerland, Great Britain and Norway. After everything was set up,

brass at Wacken, either. Right afterwards, the Bavarian band "Die Blechblos'n" (Bavarian slang for "The brass players") played non-metal hits in Bavarian brass style. On the way back to the camp, I stopped at the Wackinger Stage, where Santiano played. They played their old sailor songs for the first time at this year's Wacken Open Air, and they played every day.

Thursday started with beer again. If it was already too much beer and you wanted to eat something before you drink, you could go to the WOA breakfast stands for omelets or sandwiches. In the morning, I went to Russkaja, a band with members from Russia, Hungary, Bulgaria and Austria. Their ska and traditional Russian music

mix lets the fans go crazy. Later, Skyline opened the festival with support of Doro, the German Metal Queen, but I missed it. I also wanted to see Saxon and U.D.O. (with support act Lordi), but I was too lazy to go. Instead I saw Winterstorm, the winners of Festival Mediaval, Europe's biggest medieval festival, as well as Amaranthe, a band with three singers (female, growl and clear singing) and Volbeat with some guest musicians.

That night, all the beer was drunk, so there was no beer for breakfast anymore, but even without beer there was still a party. One of the first bands on Friday morning was FDJ. The three band

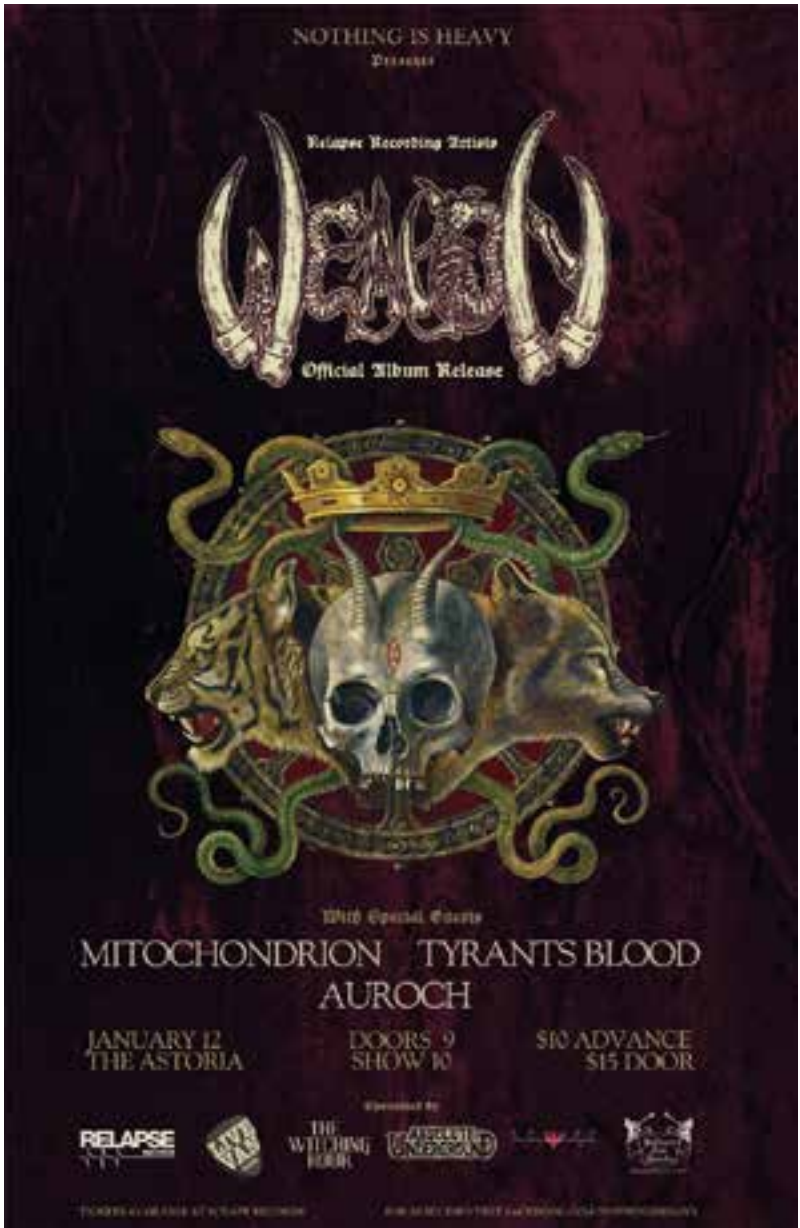
thunderstorm came down. A lightning bolt hit the big tower in the village. The mud was wet again and it was nearly impossible to get free of it. By then, nobody cared anymore, because everything was already wet and muddy. When Hammerfall started, the sun came out again and it was really nice. Right afterwards, Dimmu Borgir played an orchestra show with the Czech National Symphony Orchestra and a choir. Classical meets black metal – everything is possible at Wacken. Some musicians of the orchestra had make-up on, while others tried to bang their heads (even with their short hair) when they didn't have to play.



members were only twelve years old, but they really knew how to play [Judas Priest's] "Breaking the Law" and other songs by famous bands like Accept. Even one of their own songs – written in grade four – and still without lyrics, was rocking. A bit later the German band Oomph! played with their own style (but still a bit like Rammstein). The topics of their songs were about politics, like the Pisa test (a test for pupils around the world to see how good the educational system is) or about child poverty. Thirty minutes later, the first

Rain as an alarm clock in the morning sucks. Usually, if a day starts with rain, it's not going to be a great one. But in Wacken it's different. All the days were great, like Saturday. The first band in the morning was Santiano again. In the rain, they played the same songs as before, but the mood was good. When Santiano was finished, Gamma Ray started. But because the security controls in front of the main stages need some time, I missed the first songs. My favourite song by Gamma Ray, "Heavy Metal Universe", was not played when I





was there. After a good show, I discovered the game "Rocksmith", a guitar game for PC, Xbox 360 and PS 3, where you can connect a real guitar to the console. Beginners can learn how to guitar, guitar players can develop their skills and play their favourite songs. At the bus where the game was held, you could play as often as you wanted, and afterwards you got a coupon for a free T-Shirt or a guitar strap.

A few hours later, Amon Amarth played in front of nearly everybody, because The Scorpions were

scheduled to play after. Amon Amarth's singer, Johan Hegg was really cool: "It's just a cool festival with all those bands, Testament and Machine Head and all those other bands." Suddenly he started to whistle "Wind Of Change", stopped and said, "No, we don't play that!" They ended with a really cool pyro show, and five minutes after that, The Scorpions were supposed start, but they were ten minutes late. With their own brilliant pyro show, they played a "Best Of" set, but without "Wind Of Change". Though heavy rainfall started

somewhere in the middle of the set, the fans stayed, because it was their last Open Air show in Germany. Now everything should be wet and muddy. If it wasn't, you weren't in Wacken.

The next day was the day to leave. Because of the mud, the organizers provided 15 towing trucks (it should have been 50, because around 70,000 fans with their own cars were leaving) to get all the cars out to the next concrete road.


Overall, it was a very good festival with a bit too much rain. The music and the organization were really good and everything was peaceful.

The first bands for next year are confirmed: Deep Purple, Sabaton, Nightwish, Rage with an orchestra show, Amorphis and Arch Enemy. For more information and tickets, see www.wacken.com.



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VILLAINIZER

Interview with
Rob "The Arab Villain"
by Rod G.

Absolute Underground: First off, how did the idea for Villainizer come about?

RAV: Well in the summer of 2010, I had an idea to put together a thrash band (which at the time in Edmonton, there were few) and base it around a sort of tongue-in-cheek humour while keeping the songs from being jokes themselves. I ended up recording a basement demo called The Villainizing and it gained enough attention that the idea of Villainizer was finally birthed!

AU: The artwork for Villainizer suggests a bit

of a terrorist theme, akin to Sixguns Over Tombstone's gunslinger theme. Would you say that a theme limits the creative process to a degree, or that it allows a band to zone in on a few ideas and explore them further?

RAV: With the saturated metal market, due to the internet and new age media, I think it's important to use it to stick out in a sea of faces, but it definitely doesn't limit the music. Plus, nothing seems to offend people any more... vulgarity, Satanism, gore... It's no longer taboo; but sing a song about raping white women and

blowing up New York? Suddenly the government is asking for copies of my material to review and kids are getting into fights or arrested for wearing our shirts.

AU: I know you hire musicians to play live; who is in Villainizer and what other bands have the guys played in? Do they play on the albums as well?

RAV: Well with the albums, I actually write and record them all myself. I bring in a few guest soloists: Tylor "The Titanic Villain", Dory from 'Death Toll Rising' and John "The Saddlebag Villain" Saturley from 'The Order of Chaos' and others... for each release to just have fun and be creative. For the live show, our current line up consists of Drew "The Druciferian Villain" (guitar) Copland, Trent "The Quantum Villain" Halliwell

(guitar), Tim "The Tombstone Villain" Brown (Bass), and Josh "The Irish Villain" Needham (Drums), and myself, Rob "The Arab Villain" (Vocals)

AU: The demo reminded me of Venom a bit...which is great, are there any other bands that have influenced Villainizer's sound?

RAV: Hmmmm... Let's see: Carnivore, Aesop Rock, Megadeth, Rhapsody (of fire), Striker, Firewater, Manowar, Strapping Young Lad, Municipal Waste, Sodom, Fuquored, Destruction, Slayer, Kreator, Testament, Zimmer's Hole, Annihilator, KISS, and yes, Venom. The funny thing about Venom is I had the chance to meet Cronos, and his words on Villainizer we're "It's a gimmick, you're like the next 'Mayhem'; you'll sell a lot of albums, an make a lot of money, but no one will care who you are". He meant it as an insult; I took it as a compliment! I'm quite ok with being the next Mayhem, Mr. Cronos...

AU: Someone who had been to a Villainizer show told me that it seemed to be a political band of sorts - does Villainizer have an agenda to speak of or are you guys just working the gimmick so to speak?

RAV: I hate the word gimmick... But that's what it is. We know that it's important to stick out but it's also important to let our music stand for itself, and I truly believe it does just that. The only real message we portray is have fun... Even though we do it in a very politically incorrect manner. The audience doesn't want to just hear you play the songs from your albums; they want a show! Something that every time they hear one of your songs, they go "Man... Every time I hear this song, I think of when that dude got a pumpkin put on his head and then thrown into the pit".

AU: Villainizer has done a number of parodies, do these songs go over well at your shows and do you have any more in the works?

RAV: The parodies do go over well... A little too well some times; to the point that people think they're original songs that we wrote! What's

SHR-EDMONTON

important to us is that we are in fact playing parodies, not covers, and we want to put OUR spin on our favourite songs and make them our own... All in all the fans seem to love it when we "Villainize" a song, and there are definitely many more to come! You'll find a "Villainized" version of a Jimi Hendrix song as the bonus track to our next release "True Me(n)tal"

AU: Being on the internet, namely Myspace and Facebook, has Villainizer received any wacky messages from around the globe about the band?

RAV: A bunch. We seem to have a big following in Russia, so it's cool to always receive e-mails in broken English from our Russian fans about how they can't wait to piss off whoever it is by wearing our shirts and blaring our music. The only place we really don't get any e-mails from.... Is the USA! Maybe our European metalhead brothers are just better at taking a joke (or really hate America!)

AU: Do you have any upcoming releases of shows that you would like our readers to know about?

RAV: Friday December 21st at The Pawn Shop in Edmonton, celebrating the end of the world and for the 'True Me(n)tal' Release party, and Saturday December 22nd at Vern's in Calgary, celebrating post-Armageddon!

AU: Any final thoughts for our readers before we cap off the interview?

RAV: Start fires, incite riots, and spark revolutions... Extreme cultures are dying in droves and the more "civilized" we try to be, the less human we become. If we are to be the change we want to see in the world, then we need to fuck shit up and have fun doing it! Only then can we go back to the good old days where what you stood for was worth a shit...Dirka Dirka Jihad!

<http://www.facebook.com/villainizer>



Quagmire

‘Rock Together, Punk Alone’

Interview with Kalyn, Shane, Brad and Chris Quag

By Charley Justice

Punk is old. It may be tired, it may be worn, but it still looks good. It's lived hard. It's been around the block, learned a thing or two, forgot a thing or three, maybe even matured (hmmm...maybe not??)...but whatever transpired between then and now matters not - all that matters is that bands like Winnipeg's Quagmire still know how to take good old rock'n roll, kick it around, get it dirty, and fuck it up just enough to make it punk – no matter what you want to call it. Quagmire's third record, Live Together Die Alone, is about to break, and we caught the Q-crew up to their usual shenanigans....

Absolute Underground: Holy shit Quagmire's been around almost 10 years! Umm...Right?

Quagmire: 8 years, 3 albums and a lot of forgotten memories.

AU: You're pretty much veterans now...

Shane Quag: If 'veterans' means that we're more comfortable with ourselves deep in the trenches then hell ya! Call us soldiers!

AU: Word on the street is you quit punk! Tell me it's not true.

Kalyn Quagmire: We'll never forget our roots. It's the foundation to our music, we've just elaborated on it over the years and discovered new music, which leads to discovering new instruments. It's all part of moving forward. We've just started challenging ourselves with new ideas and incorporating our influences as they change.

AU: OK then, so who's the punkest (member)?

CQ: Shane. He tries too hard to not be punk but he's just too fucking punk.

SQ: Fuck you man, I'm rock'n roll

AU: Let's talk about the album. Third record, first in three years - describe the sound in five words please

SQ: Schizophrenic, blues, rock and roll.

AU: Compared to the last 2 Quag-slabs...?

KQ: We collaborated with other musicians that have cameos on this new album. We had a mix of musicians come to our studio a few summers ago when we first started recording the songs ourselves, and we loved it so much that we felt it was a crucial element for the songs that we took to the studio. We also used some different instrumentation that we first started using when we initially introduced some blues elements into the music.

SQ: Bottom line is, Quagmire has been around for a while, and the growth within this band has been constant and exponential... and I feel that the potential is an ever-lasting wealth. I recorded every song in my drawers so this album is literally stripped down naked.

AU: Where did you record this record? Some studio highlights?

CQ: Private Ear Studio, with John Paul Peters (Propagandhi, Comeback Kid, Evil Survives). He also recorded our two previous joints.

KQ: Having Jan Quackenbush, Joe Warkentin and John Paul Peters record lead guitar tracks on select cuts was cool, just to see how other musicians could contribute and evolve the songs in ways we couldn't have foreseen. Also, being able to record on a grand piano on a couple of songs was pretty awesome.

AU: Sounds like a few things have changed (but not the lineup, props by the way on that!)...music-wise what hasn't changed? What will old Quag fans find familiar?

CQ: For me, the biggest thing about playing in this band and why the lineup has never turned over is because we're all legitimately good friends and we still, after eight years, respect each other as song writers, musicians and people more

WRETCHED WINNIPEG

than ever. I think we're all irreplaceable...old Quag fans will still get sincerity, intensity and unpredictability.

SQ: Each of us come from different musical backgrounds and influences and we have evolved individually over the years, and when we bring these influences together, whatever they are at any time, that is the Quagmire sound.

KQ: if you're familiar with our music you're not going to hear another band, but rather an evolution of what we've always been doing.

AU: Namedrop a few influences on the new material...

CQ: Rory Gallagher, Skip James, Flaming Groovies, Wings

KQ: Howlin Wolf, The Beatles, Joan Jett

SQ: Fuck You, Blood, Sweat and Tears

Brad Quag: Paula Abdul!

SQ: oh yeah, The Ugly Ducklings

AU: When is vinyl? Back catalogue too!

CQ: Good question, we've been working with Eat 'em Up Records to release this album. Initially we'll release it digitally and on CD. The plan with the label is to get more involved with vinyl; obviously releasing the "catalogue" on vinyl would be amazing, but I'm not sure of the logistics on that.

AU: And when's the Royal Albert opening?

KQ: Your guess is as good as ours. We're hoping it will be open in time for our CD release because we've released our other albums there and we'd like to keep that tradition.

SQ: Right now, Chawly, meet me at the back door in the tri-blood brick lane with a case of two rivers, 48!!

Quagmire is: Michelangelo Raphael Donatello Leonardo

www.reverbnation.com/quagmiremusic

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2012 BEST OF

Once again we turn to many of our amazing contributors to see what they have to say about the year of 2012. The Mayans say the world will end on December 21st, 2012, and we had to make sure this valuable information made it to print before the end.

Here it is, the 'Best of 2012'



Who are you and what are you best known for: Anita Fixx, probably the punk and psychobilly reviews and interviews. And making a great vegan banana split cupcake!
Favorite Local Band that everyone should know about: Best local band I discovered this year was The Grease Marks at the East End Rockabilly Riot. Their live show has an energetic punk rock edge to it and they have T-shirts featuring a version of the Black Flag logo using combs instead of black bars.

Best Punk Album of the Year: Real McKenzies, Westwinds - I've felt compelled to listen to this one on various occasions. That rarely happens with new releases but this one is an exception and I'm so glad I was able to review it. Get it if you don't have it already!

Best Hardcore Album of the Year: D.O.A., We Come In Peace because we all love Joey Shithead!

Shittiest Album of the Year: Anything by an indie rock band. Let's go with Metric. Please stop what you're doing now! My ears are bleeding and not in a good way! The snyth as a "musical instrument" died in 1989, why bring it back?

Best Live Show of the Year: Negative Approach, it was fun watching the kids doing stage dives that ended in faceplants on the

floor. And the band was great too, playing classics like "Nothing" and "Can't Tell No One".

Best Movie of the Year/Worst Movie of the Year: Best: Dark Knight Rises! Yup, I'm a fucking nerd! Chris Nolan finally made a great Batman trilogy a reality for the fanboys and girls. Worst: Any romantic comedy most likely featuring Jennifer Aniston...yikes!

Best Local Artist deserving of more recognition: See above (favourite local band)

Clusterfuck of the Year: Any day of the year at the Eaton Centre is a bonafide clusterfuck. The shooting was the scariest clusterfuck of all. And wouldn't you know it? I was there reading magazines for free and left only 30 minutes before it happened. Crazy!

Plans/Predictions for 2013: That I won't be in a situation like that again? Haha! I predict that Harper and company will succeed in choking the planet to death with tar sands. Or we could stop him. In a different area, I hope there will be more punk both new and old being creative, releasing new work and going on tours. And personally, I hope for a way to get my feature film made. Let's hope! And let's get to work! Happy fucking New Year to all!



Who are you and what are you best known for: Cody No Teeth Cook. I write for Absolute Underground, I'm a film programmer for Calgary Underground Film Fest and Burning Moon Video and I used to play bass for The Pissoffs. I also co-host a comic book podcast called The Fanboy Power Hour.

Favorite Local Band that everyone should know about: Herschel aka IODE is the best up and coming Metal / hardcore band in Calgary.

Best Metal Album of the Year: Municipal Waste - The Fatal Feast

Best Punk Album of the Year: Morning Glory - Poets Were My Heroes

Shittiest Album of the Year (any genre): I only listen to good music!

Best Live Show of the Year: I didn't see many bands play this year but I did enjoy John Waters doing his lecture at CUFF. Thanks Brenda Lieberman!

Top 5 Films of the Year:

Father's Day, Manborg, The Man With The Iron Fists, V/H/S, Antiviral

Best Local Artist deserving of more recognition: Max Gerchikov @ Blackbird Electric Tattoo

Clusterfuck of the Year: Hunger Games is one of the biggest clusterfucks ever. How can an entire film crew not admit that they just ripped off Battle Royale? Oh the writer didn't know she stole the idea of her book from one of the most

groundbreaking Japanese books / films of our time? Yeah right. Just admit you couldn't come up with anything original and stole the idea, everyone else on the planet knows you did. Hunger Games = omega clusterfuck!

Plans/Predictions for 2013: We have some amazing films planned for this years Calgary Underground Film Fest (CUFF). I hope that it will be the best film fest Calgary has ever seen!



Who are you and what are you best known for: Pauly Hardcore - I curate the Hardcore Alley section of the magazine & I promoted shows in Victoria for the past 5 years.

Favorite Local Band that everyone should know about: Measureless

Best Metal Album of the Year: Converge - all we love we leave behind, Deftones - Koi no Yokan

Best Punk Album of the Year: Propagandhi - Failed States

Best Hardcore Album of the Year: Expire - Pendulum Swings, Black Breath - Sentenced to Life

Shittiest Album of the Year: 90% of what was released

Best Live Show of the Year: Comeback Kid @ the VEC & VIHC Fest 8

Best Movie of the Year/Worst Movie of the Year: Best: The Dark Knight Rises Worst: Paranormal Activity 4

Plans/Predictions for 2013:

Facebook will crumble and millions will cry over losing their Farmville crops, and Chris Walter will go back to spamming on Myspace. That is if next year even happens. Am I right Mayans?



Who are you and what are you best known for: Brenin "Burning Moon" Barrow. Known for corrupting minds and peddling smut.

Favorite Local Band that everyone should know about: The Stockers (Victoria), Bishops Green (Vancouver)

Best Metal Album of the Year: Not album but best Metal show of the year = Iron Maiden in Vancouver!

Best Punk Album of the Year: Flatfoot 56 - Toil

Shittiest Album of the Year (any genre): Too many to name.

Best Live Show of the Year: Victoria Ska Fest 2012

Best Movie of the Year/Worst Movie of the Year (any genre):

Best: Ryan Nicholson's Famine, The Cabin in the Woods. Worst: Most of the crap that played mainstream, first run theatres.

Best Local Artist deserving of more recognition: Keith Pinel

Clusterfuck of the Year: Hurricane Sandy

Plans/Predictions for 2013: Wait, there's going to be a 2013?!

Continued next page

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BEST OF 2012



Who are you and what are you best known for: I'm Kim Kelly, a nomadic extreme metal journalist (Terrorizer, Iron Fist, Pitchfork, NPR, Metalsucks, etc) who is currently splitting my time between NYC and London.

Favorite Local Band that everyone should know about: NYC's Anicon - fantastic, Second Wave-inspired black metal.

Best Metal Album of the Year: Revenge - Scum.Collapse.Eradication

Best Punk Album of the Year: Wolfbrigade - Damned

Best Hardcore Album of the Year: From Ashes Rise - Rejoice the End/ Rage of Sanity

Shittiest Album of the Year: Huntress - Spell Eater

Best Live Show of the Year: Nuclear War Now! II in Berlin

Best Movie of the Year/Worst Movie of the Year (any genre): Hysteria

Best Local Artist deserving of more recognition: NYC's Karlynn Holland - an amazing visual artist/illustrator

Clusterfuck of the Year: MDF 2013 selling out of 4-day passes in a matter of days

Plans/Predictions for 2013: Blasphemy still won't release anything new



Who are you and what are you best known for: Ty Stranglehold (The Hoosegow, Angry Snowmans, Stiff Hombre Records)

Favorite Local Band that everyone should know about: New Krime

Best Punk Album of the Year: Toys That Kill "Fambly 42"

Best Hardcore Album of the Year: Sickoids "Self titled"

Shittiest Album of the Year (any genre): The Offspring "Days Go By"

Best Live Show of the Year: Night Birds, Big Eyes, Sheglank'd Shoulders and The Hoosegow @ Logan's

Best Movie of the Year/Worst Movie of the Year (any genre): Best: Bones Brigade-An Autobiography Worst- Conan The Barbarian (remake)

Best Local Artist deserving of more recognition: Alex Nicholas Taylor-Mccallum

Clusterfuck of the Year: the Harper Government (again)

Plans/Predictions for 2013: Stiff Hombre Records has huge release coming out in the summer. Stay tuned!



Who are you and what are you best known for: Ryan Primrose, CD reviews.

Favorite Local Band that everyone should know about: Woods of Ypres

Best Metal Album of the Year: Windhand S/T

Best Punk Album of the Year: From Ashes Rise - Rejoice the End

Best Hardcore Album of the Year: Blackwell (Oh)

Shittiest Album of the Year (any genre): I avoid shitty albums.

Best Live Show of the Year: Agalloch

Best Movie of the Year/Worst Movie of the Year (any genre): Single File - Nick vonWerssowetz

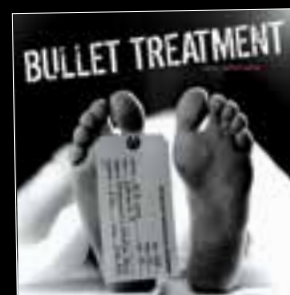
Best Local Artist deserving of more recognition: None yet.

Clusterfuck of the Year: Promoters with skulls.

Plans/Predictions for 2013: Black Sabbath



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Who are you and what are you best known for:

I'm Catastrophe C and I'm best known as an eternal student who's loud, rowdy, smokes too much pot, and who has a tendency to get super drunk then fall over and/or spill my drink.

Favorite Local Band that everyone should know about: I'd say System Shit but I'm not even sure its still a band... might be... but equally possible that its not...if not, then Hellacaust is pretty awesome

Best Metal Album of the Year:

If we're talking old school then Napalm Death -- Utilitarian
If we're talking new school I'll go with.... Goatwhore -- Blood for the Master

Best Punk Album of the Year:

I'm not sure there is one, but if I have to choose then Propagandhi -- Failed States

Best Hardcore Album of the Year:

People actually listen to hardcore? why...

Shittiest Album of the Year (any genre):

I dunno.... I feel like this has to be something that doesn't even fall into the metal/punk/hardcore scene. doesn't Madonna or someone equally lame have a new album? It's not like I've listened to it, but why



Who are you and what are you best known for: Michael Luis, Absolute Underground intern and columnist, drummer, writer, general music nerd.

Favorite Local Band that everyone should know about:

Current Swell. Screw you. I was there before the bandwagon.

Best Metal Album of the Year:

Between the Buried and Me - The Parallax II: Future Sequence. Proggy death metal concept album about aliens. What's not to love?

Best Punk Album of the Year:

Propagandhi -- Failed States. These Winnipeg political punks are still killing it.

Best Hardcore Album of the Year:

Cancer Bats -- Dead Set on Living. Maybe the best heavy Canadian band of the last decade.

Shittiest Album of the Year (any genre): T Mills -- Thrillionaire. The latest Warped-Tour trip-hop darling is horrid.

Best Live Show of the Year:

Way too many. Dispatch at The Commodore in Vancouver, Fucked Up at the Rifflandia festival, Toots and the Maytals at Ska Fest, and Refused at the Coachella festival were all highlights for me.

Best Movie of the Year/Worst Movie of the Year (any genre):

Best: Sleepwalk With Me. Remember the name Mike Birbiglia (if you can spell it). Worst: The Babymakers. Beerfest and Super Troopers were hilarious and full of mindless fun. The latest output from Broken Lizard is just mindless.

Best Local Artist deserving of more recognition:

Everybody Left, great blend of reggae, blues, funk and hip-hop.

Clusterfuck of the Year: The

would I? It's gotta be just fucking terrible.

Best Live Show of the Year:

My guess is it was the one I didn't get to go to: Municipal Waste, Napalm Death, Exhumed, The Dwarves and Dayglo Abortions (etc.) -- all one show on Halloween in Montreal.

Best Movie of the Year:

Far Out Isn't Far Enough: The Tomi Ungerer Story

Best Local Artist deserving of more recognition:

Probably Terratomb but really I could list a whole lot more of them than that. Also mad props to Gus's Pub... not a local artist... but a tireless supporter of them.

Clusterfuck of the Year:

HPX trying to pay DOA \$900 less than they were supposed to (But then... what do you really expect from a festival called POP EXPLOSION... lameness that's what)

Plans/Predictions for 2013:

Plan: go to Killtown Death Fest at Ungdomshuset in Copenhagen
Prediction: It's gonna fucking kick ass, as any music festival with a name like that obviously would.

amount of Obama-related Facebook statues by Canadians. We get it; he's a cool guy doing some cool stuff. If only we cared this much about who's in our political office.

Plans/Predictions for 2013: The Mayans were wrong and the world doesn't end, the electronic music fad runs the last five of its fifteen minutes, Streetlight Manifesto's new album is finally released after another delay or two, and Disney Star Wars ends up being pretty damn good.



Who are you and what are you best known for: Les "In One Ear" Wiseman; chronicling the punk scene for 35 years; cowriting Bloodied But Unbowed: Vancouver Punk 1977-1983; UVic's long-haired rock'n'roll prof.

Favorite Local Band that everyone should know about: Iskra --serious crust.

Best Metal Album of the Year: In This Moment's Blood. Maria Brink has taken new musicians in a strong commercial direction with the theatricality and image changes that

the band needs. Brink is a terrific vocalist and a great front woman. I have no idea why this band is not w-a-a-y bigger. Converge's All We Love We Leave Behind.

Best Punk Album of the Year:

Swans, The Seer --more brilliance in noise and despair from Michael Gira, his latest masterpiece, album of the year; Japandroids, Celebration Rock.

Best Hardcore Album of the Year:

DOA's We Come in Peace. Oh no, mama, can this really be the end?

Shittiest Album of the Year (any genre): Hard to beat Rod Stewart's Christmas album, Merry Christmas, Baby, then again there was Bob Dylan's Christmas album, but that was a couple years back.

Best Live Show of the Year:

The Pointed Sticks's Final Show -- Vancouver's The Rickshaw, November 3, 2012. We bid a fond adieu to Vancouver's kings of power pop as they ended a successful resurrection, which will be followed with a new album, Missed the Bus, in April 2013,

Best Movie of the Year/

Worst Movie of the Year (any genre): Best: Gerardo Naranjo's

Miss Bala; Ang Lee's yeomanly attempt at filming the unfilmable novel, Life of Pi. But since this is Absolute Underground, I'd better acknowledge Kill List, Cabin in the Woods and The Snowtown Murders; Worst: Dark Shadows

Best Local Artist deserving of more recognition: Mike Edel;

Troika.

Clusterfuck of the Year: The death of the importance of rock'n'roll. Young people talk to me about post-

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Who are you and what are you best known for: Willow Gamberg, music editor and freelance journalist.

Favorite Local Band that everyone should know about: Archspire, Nylithia, Ancients, Mitochondrion

Best Metal Album of the Year: Cryptopy's self-titled.

Best Punk Album of the Year: Wolfbrigade- Damned

Best Hardcore Album of the Year: Sorry, no such thing

Shittiest Album of the Year: Anything done by Justin Beiber, ever. And Skrillex.

Best Live Show of the Year: Noctis Metalfest

Best Movie of the Year/Worst Movie of the Year (any genre): Best: Probably The Hobbit
Worst: Probably Twilight



Who are you and what are you best known for: Erik Linholm, Reading, sailing, obtuse social advice, drinking, listening, writing.

Favorite Local Band that everyone should know about: Listen one more time folks, Mitochondrion. Additionally, beware Massgrave, Black Wizard.

Best Metal Album of the Year:

In no certain order: DOWN IV, Part 1 – 'The Purple EP' - absolutely ridiculous riffs; this is METAL. Windhand – s/t – Female fronted doom wisdom. Pallbearer – "Sorrow and Extinction" – found unmatched grooves here. Most listened album this year. Corrosion of Conformity – s/t – Return to form from crossover legends. Wo Fat – The Black Code – Delicious treats. Dopethrone – III – Montreal damage!

Best Live Show of the Year: Metallica 3D at Rogers Arena, don't mess about... full speed with Sepultura/Death Angel/Havok/Krisun at Quebec City, "Barge To Hell" yet to come!

Best Movie of the Year/Worst Movie of the Year (any genre):

BEST OF 2012

"Red Dawn"... Wolverines! Think about it. Where would you stand? Loved "Wreck It Ralph" too, step back if you did not!

Best Local Artist deserving of more recognition: Zaleska.

Clusterfuck of the Year: Occupy (what did it achieve), NHL lockout (Canucks won't win this year, except on the golf course), Isreal/Palestine/Iran dustup, 2012 Mayan doomstate predictions.

Plans/Predictions for 2013: The overground (ie: corporate networks) becoming a hot-rod vehicle for tracking underground behaviour (skate, rock, tunes, and more) Be careful, lest TELUS/Rogers know your every move.



Who are you and what are you best known for: I am Allison Drinnan and I am known for my eager attempts at writing/photographing for Absolute, Beatroute and the Calgary Journal. I also annoyed all of you with my undergrad thesis years ago.

Favorite Local Band that everyone should know about: Way too many to name! If I had to name a few then... Breathe Knives, Wake, Cold Craving, Burning Ghats (Van), Chron Goblin, Witchstone, Chieftain. I know I am forgetting some!

My top Albums of the Year: The Great Sabatini, Matterhorn; Pig Destroyer - Book Burner; High on Fire - De Vermis Mysteriis; Enslaved- Ritiir; Gaza - No Absolutes in Human Suffering and Converge - All We Love We Leave Behind, Animal Collective - Centipede HZ.

Shittiest Album of the Year (any genre): Rihanna - Unapologetic. I am a HUGE Rihanna fan and have gone to the ends of the earth to defend her musical efforts to people -- but this album is devoid of any of the fierceness, bliss, sexuality or

catchiness of her past albums. It is depressing and devoid of any sort of life. Also the duet with Chris Brown -- her ex-boyfriend/ ex-assulter/ all around piece of shit -- doesn't help her cause.

Best Live Show of the Year: So many amazing shows in Calgary this year! All of Noctis, Everytime I Die at the Den, Black Dahlia Murder, Exhumed and Fuck the Facts at the Den, Burning Ghats and Doberman at the Palomino, Mastodon at Mac Hall, The Great Sabatini/Breathe Knives at Dickens.



Who are you and what are you best known for: I am [Laceration] Lacey Paige, best known as a contributing writer for Absolute Underground, Cinesploitation and—as of recently—FANGORIA magazine. I'm also a master procrastinator.

Favorite Local Band that everyone should know about: Too many to list, really. L.A.M.S., Tarantuja, Mortillery, Nervous Wreck... just to name a few.

Best Metal Album of the Year: Razor - Decibels (Not really new, as it came out in 97', but it's the latest in wicked thrash metal that I've listened to!

Best Punk Album of the Year: L.A.M.S. - We Want Your Beer has revived itself via my car CD player. (Another oldie but goodie!)

Best Hardcore Album of the Year: No comment

Shittiest Album of the Year (any genre): No comment

Best Live Show of the Year: Obituary at The Pawn Shop, Sept. 21, and Systematik w/ Bastard Death Machine and Second Yellow at DV8 on Aug.??

Best Movie of the Year/Worst Movie of the Year (any genre): Best: ABCs of Death, Father's Day and Cabin in the Woods. Worst: Silent House

Best Local Artist deserving of more recognition: The boys at House of Heathens—Cody, Tim and Josh!

Clusterfuck of the Year: "Too much attention paid to slithering politicians" – As quoted by William Gamberg

Plans/Predictions for 2013: More horror remakes that we don't need, a sad lack of fresh and unique new horror flicks, and a plethora of good shows. And more cheers to more beers, of course!

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FLATFOOT 56

by Brenin Barrow

The Chicago-based, 5-piece Celtic punk band Flatfoot 56 has made quite a name for themselves since their humble beginning over a decade ago. With five albums, including a brand new full-length released earlier this year, and countless shows under their belt, they show no signs of slowing down. I managed to track down lead



singer/guitarist Tobin Bawinkel for a few words.

Absolute Underground: First off, give us a brief history of the band.

Tobin Bawinkel: We started in 2000 as a three-piece punk band. A few months later we added a fourth member (Josh) who brought the bagpipes in along with a second guitar. We started writing and released "Rumble of 56" in 2002. Since that first record we have released five albums and a few demos. In 2009 Josh left the band and we added Brandon (Mandolin/ Guitar) and Eric (Bagpipes/ guitar) to the group to bring the bands member count to five. Since the beginning we have toured in dozens of countries played thousands of shows and seen a ton of crazy pits.

AU: Where did the name "Flatfoot" come from and what's the significance of the number 56?

TB: Flatfoot 56 is a nickname for our bass player. When he was a kid he played little league baseball and his jersey number was 56. Since he was so flatfooted we would yell at him that nickname from the stands. We thought it would be a good

name so we stuck with it.

AU: What made you guys decide to adopt a Celtic sound rather than just go the traditional punk/oi/hardcore route?

TB: We love the fun-loving nature of Celtic music and are big fans of the pipes. Why not combine our love for punk and these other things?

AU: Aside from the obvious (i.e. The Pogues) who/what have been the bands biggest influences?

TB: We range from many diverse influences. Early on the British and American oi! scene was a huge influence on our sound. Bands like Cock Sparrer, Blitz, and some punk bands like Minor threat and the Ramones all played a part. We also love traditional Celtic bands like the Clancy brothers, and the Chieftains. I guess anything that inspires us we go with. We tried not to model our band's sound after one band or style. That's how music gets boring.

AU: You just released a new album this summer called "Toil". How does it differ (if at all) from your previous releases and would you say it's your best material so far?

TB: "Toil" is the next step up for us as a band. While it sticks to the roots of who we are, I feel it steps up the game as far as song structure, lyrics and musicianship. It's us growing and maturing. We love it.

AU: Your first 2 albums seem near impossible to find. Do you ever plan on reissuing your early stuff?

TB: Probably not. It's very early and rough.

AU: Your music isn't overly political, but it is certainly religious at times. Religion/faith isn't often openly expressed in the punk rock world. Has the band received much criticism (or praise) because of this?

TB: There is a bit of criticism about us from people who don't know who we really are. The way we see it is that it's what we believe and we are just being honest and writing from our hearts. If people don't like it then don't listen. How honest would we be if we just wrote stuff to please peoples' opinions of how we have to live. There are those in the punk scene that we have met

that have been really cool with us and respect the fact that we hold our faith so close and real. Like I said it's always those that get to know us that learn to respect our stance. We also are very careful to not push our faith on people. If they want to talk about it we are glad to listen and discuss but if they don't, it's cool.

AU: You have toured all over the US, Canada and parts of Europe. Is there anywhere you haven't been to yet, but really want to play?

TB: Australia!!!!

AU: Does the band get along well while on tour?

TB: Most of the time we get along well. We are all family so obviously there are times of stress but it's always worked out.

AU: Any good tour stories you can share with us?

TB: We watched a guy in Montreal garbage-pick a bottle of urine that our drummer had just

TOXIC TOAST

thrown away and think it was apple juice. It was the grossest thing we had ever seen when he whipped it open and took a big old swig of Justin's pee. He started puking everywhere. I still laugh when I think about it. Be careful with what you pull from a trashcan.

AU: Finally, what's your favorite place to play and/or visit in Canada?

TB: We are big fans of Quebec and western Canada. It is one of the most beautiful places we have ever been. The Canadian Rockies are amazing!

AU: Any last words for our loyal readers?

TB: Come and see us play and support your local punk scene. It's family and if it's not that way to you, change it for the better.

For more information, or to hear the music of Flatfoot 56, visit www.flatfoot56.com





Adrenechrome

Speaking on their new EP, Hideous Appetites.

By Willow Gamberg

Absolute Underground: First of all, who are we talking to and what are you most infamous for?

Chris Friesen: This is Chris Friesen, singer/guitarist for Adrenechrome. I'd say I'm most probably most infamous for singing like Freddie Mercury, playing guitar like Eddie Van Halen, living in a haunted spanish castle....and sarcasm.

AU: How would you describe your music to intelligent alien life if they arrived on our planet tomorrow (and also to our readers)?

CF: Like the air to the fish, like a phone for the deaf, like a sound you've never heard but can't live without hearing a second time.

AU: You've just released a new EP, Hideous Appetites... is this your first recording? What can you tell us about it?

CF: We've done a few demos in the past here at Camp Chrome, but this is our first "big boy" recording. It was a very fun and exciting process, although we figured another ice age

would likely set in before we released it.

AU: So you've already been on tour, how was it? What's the craziest thing that happened?

CF: Camping and partying all night in an Ottawa Wal-Mart parking lot in the rain, then sleeping five damp smelly dudes in a mini-van and waking up with half a pool cue stuck up my arse.

AU: What's the philosophy behind your music, if you have one?



CF: No limits....no riff too weird, no style we can't adapt to, nothing we can't forge into metal magic with musical alchemy.

AU: Do you have a secret to success?

CF: My secret to success is waking up each and every day.

AU: Any long-term goals? What's next in Adrenechrome's plot of world domination?

CF: A tour of Europe has been a lifelong dream, combining my two favorite things: making music and traveling. The plan next year is to tour, tour and tour some more.

AU: What's the scene like over there in Ontario? Do you plan to head west at any point?

CF: The scene here is great, we've made so many fans and friends here in Ontario it's amazing, and yes, the west coast is in our sights for next

TORONTO TRASH

summer for sure.

AU: How can interested folks listen to/download/purchase your music?

CF: Bandcamp, Reverbnation, iTunes, YouTube, Facebook or the old-fashioned method of gettin' your arse out to one of our shows and grabbin' a disc and a T-shirt.

AU: Anything else you'd like to tell the nice people?

CF: I guess we'd like to say much love and thanks to all the great people we've met, bands and fans alike, we can't wait to "van party" with all of you in 2013....THE YEAR OF THE CHROME!

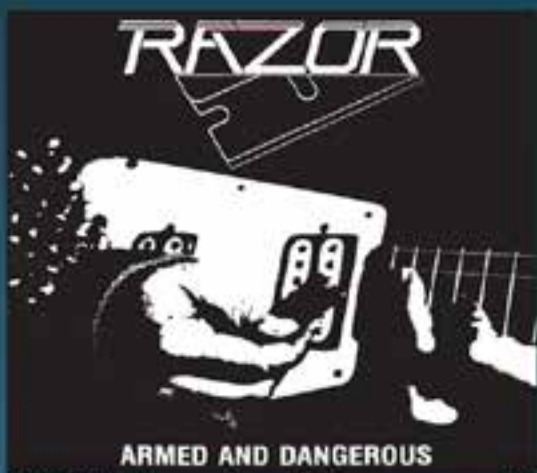
For additional information, check out the sites listed above, or their band website at

<http://adrenechrome.com/>





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the fact that resolutions are often based on an act of self-control, restraint and deprivation. Goals that revolve around self-discipline or the idea of losing something (losing weight, quitting an addiction like smoking, spending less money or watching less TV), are less likely to be achieved simply because if something's not enjoyable, you're less likely to continue doing it.

I propose that this year we set resolutions that focus on enhancing our joy. Why not take this New Year as an opportunity to be a little more interesting, adventurous and engaging? Make it fun by asking yourself what it is that a) you most enjoy doing or b) you've always wanted to do.

I'll share a few suggestions to get you rolling...

Improve your sex life by purchasing a

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On New Year's Resolutions...

With the approaching end of another year, many of us will instinctively take stock in ourselves. Whether it stems from the urge to assess our success by weighing our recent failures with our accomplishments, or the hopeful, positive prospect of a fresh year to come, this time of self-reflection has resulted in the common practice of setting "New Year's Resolutions". We begin with the best of intentions yet unfortunately our enthusiasm sometimes fades and we slip back into our old routines.

The problem with follow-through may reside in

copy of The Kama Sutra and trying a new position with your partner each month. If you're a drinker, jump on the old-school cocktail wagon and try a new mix each month/week/day/whatever... If you're a "foodie", try a new restaurant each month. Love to cook? Experiment with an unconventional recipe once in a while. Enjoy entertaining? Host a get-together every four weeks.

Or why not get out and support your local culture by attending events that interest you. There's live music, art openings, street fairs, community theatre...It shouldn't be hard to find something new going on near you to attend at least once a month. If funds are low you can always discover a new band/artist online that you've yet to hear/see.

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DORO PESCH

By Inga Holmgeirsson

Even though we only had 20 minutes to talk, Doro likes to give longer answers; when you ask her a question, she will first talk about the question and then about something different. Or to say it in the words of a German editor, "She talks so much, she could write a book."

Absolute Underground: Why is your title track called "Raise Your Fist In The Air", while your album is only Raise Your Fist? They sound very similar.

Doro Pesch: "Raise Your Fist In The Air" was too long for the album. I like to do that often, using the title songs, like "Burning The Witches" (1984). So I thought to use Raise Your Fist" for the album and "Raise Your Fist In The Air" for the single.

AU: When did you have the idea for a new album and how long did you take to complete it?

DP: It was about two and a half years ago, when Ronnie James Dio died. It was a shock for millions of fans, including me. A few weeks later I wanted to think about new songs and was lying in bed just before sleeping and suddenly the chorus of the song "Hero" was in my mind. So I sat down and wrote it down. That was the first song we finished off the new record. And then we started to write more and more songs... [then] recorded them and chose the best ones.

AU: Who produced the album?

DP: Andreas Bruhn and I are the producers. We've worked together since 1998. The album was recorded around the world; we were in New York City, Los Angeles/CA, Hamburg (Germany) and Denmark. We also mixed the album with Jacob Hansen. For "Raise Your Fist", we did a lot of test

ABSOLUTE METAL

mixes with different people and Jacob Hansen was the one we chose.

AU: Why was the album released earlier in Europe than it was in North America?

DP: I don't know it exactly, it's more decided by the record label, Nuclear Blast; they have to talk with the businesses and so on. But there were many factors causing the later release.

AU: How was the cooperation between you and the guest singers like Lemmy?

DP: It was both amicable and a part of our business. It's always a great honor to sing with Lemmy, I've known him since 1982/1983 and we've played together a lot, like at festivals or on tour. He even came to my 20th anniversary, so I went to Motörhead's 25th anniversary. And for the new songs I could really imagine doing a duet with him, so Andreas Bruhn and I asked him to sing with me and he was excited about it.

AU: How do you prepare yourself for a bigger tour?

DP: I keep my body in shape and at the moment I'm trying to figure out which songs are the best

and nicest to fit into my program.

AU: Where do you get that energy from?

DP: When I see the fans I get motivated and inspired. Every concert I play, I think it's the last, so I can energize myself even more

AU: There is a new album of yours every two or three years. How have you survived those 30 years? Don't you have enough yet?

DP: No, the most important thing for me is the fans. I'm not married, nor do I have children so I'm dedicated to the music and the fans. And I like the feeling at concerts, like at the Wacken Open Air Festival. This year I was asked to open at Wacken with the band of one of the organizers (Skyline), and I showed them Raise Your Fist In The Air, and they wanted me to sing it even though it wasn't finished. So I played it in front of like 60 000 people and they all raised their hands in the air. You can see it in my video... to see the fans is just amazing. And in January I'm going to tour in North America; we're in Toronto on February 7th, playing at the Mod club.

www.doropesch.com



A Sunday Night with SCYTHIA & VALKNACHT

By Deeanna Danger

The second floor of Montreal's Founfounes Electriques is smoky and dim with red lighting and features a high stage for bands. There, on Sunday

October 7, I experienced much humor and debauchery. For one, a bass player who wore a kilt and drank from a bull horn used his cape as a means to hold me hostage. Between the warriors, huntresses, armor, and fantasy themes, fun was had by all. This is Scythia!

From Vancouver, BC, Scythia is: the beautiful drummer with strong and sweet singing voice; a huntress named Celine Deval, a guitar player and singer with big armor and bigger smile; Dave Khan, the cape wearing, shoeless bass player named Terry Savage, and the taken-for-ransom oboe player; Morgan Zentner.

I found out early in the evening that the oboe player, Morgan, was kidnapped by a wizard. Or was it a king? Alas, this was why I did not get to meet her. Nonetheless, the track "Voice of the Sword" made us think of her. Someone will need to fight the king and/or wizard to get her back. This could be fruitful. The king is engaged in an internal battle with his sword. It is best to pounce now while he is busy. I'm not sure how to fight a wizard yet. Maybe we can save that for Scythia's next song.

"Scythia does not like fantasy", Dave announced, while chatting about dwarves. Epic guitar playing awoke a duel among power metal gods. But Dave warns that musicians in power metal can take things a bit too seriously. Some of them actually have fans blowing their hair on stage. Only clan-encrusted armor is allowed, with talk of Vikings and pagan magic.

I've never witnessed this type of folk metal live,

"Scythia does not like fantasy", Dave announced, while chatting about dwarves.



nor have I seen the likes of such fans. Head banging was certainly enjoyed, as was fist pumping. During the night I saw a Celtic square dance take place among moshing. My smile was huge and then my mouth gaped open as the second band of the night, Valknacht took the stage.

This seven-piece Quebec metal band surprised me. I naively deemed a flute player to be dainty because I thought her head banging looked pretty. She proved me wrong with first growl.

The huffing and puffing, pre-aggression, shirtless chest pumping of Thorleif was a build-up to powerful screams and growls. Despite his big, burly stature, he was still not as loud as the not-so-dainty Vervandi. I should

have asked her if she studied singing. She seemed intensely in preparation each time she took the microphone, as did Thorleif. All in all, lots of fun! Next time I will definitely bring ear plugs; they were loud.

Check out more from both of these bands! And if you see them live, make sure to buy stuff from their booth. If you don't visit the table at least once, Terry will find you in the crowd selling stickers, CDs, and t-shirts. While visiting, check out hats made of road kill and band members drinking brew out of horns made for mugs.

For more information, see the bands' websites, listed below.

Scythia: <http://www.scythia.ca/>

Valknacht: <http://www.myspace.com/valknacht>



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Absolute Film Reviews

ABCs vs. V/H/S

Every year, I watch as the horror film genre slips farther and farther away from its roots. With all the re-makes, re-boots and sequels coming out lately it seems like the truly original horror film is a thing of the past. Then came the year of the anthology! This year we were given not one but two horror anthology films straight out of the 80's. And both have moments that could actually have people leaving the theatre scared, or at least talking about the films they've just seen. These two films take the genre and flip it back to the heyday of horror were this kind of filmmaking was the norm. The anthology, a film that is composed of short segments done by different directors and sometimes connected by an over lapping story arc. It's a brilliant idea often overlooked by filmmakers or production companies until Magnolia / Magnet films decided to push the boundaries and release two in the same year. These two films are ABCs of Death and V/H/S both which are currently hitting the film fest circuit around North America.

When comparing the two movies, it pretty much comes down to personal preference as to which film is better. In my opinion I find V/H/S is a better film but some of my friends who've seen both, like ABCs more. And don't get me wrong, they both have outstanding qualities that make them great movies, but there's just something about a film that has to do with VHS tapes and home video that really gets to me. I'm also getting sick of the found footage / POV movies that have been coming out, but V/H/S takes this tired style of filming and makes it more believable and thus very refreshing. Both films are done by different directors who wrote and directed each segment in seclusion from the other people involved. This way each "short film" has its own feel all the while keeping the overall theme the same. V/H/S uses the home video / found footage theme while ABCs uses the alphabet as its theme. V/H/S only has 6 segments directed by David Bruckner (The Signal), Glenn McQuaid (I Sell the Dead), Radio Silence, Joe Swanberg (Silver Bullets), Ti West (Innkeepers) and Adam Wingard (You're Next) while ABCs has 26 segments directed by some of the best names in horror from around the world including Jason Eisner (Hobo With a Shotgun), Yoshihiro Nishimura (Tokyo Gore Police), Srdjan Spasojevic (A Serbian Film), Ti West (House of the Devil), Noboru Iguchi (Machine Girl), Angela Bettis (May actress) just to name a few.

The directors for V/H/S use one over-lapping theme about a home invasion to find a rare VHS tape that keeps the film connected. While the producers of ABCs gave out letters of the alphabet to different directors and had each director make their segment around the letter they were given. The only stipulation was each segment had to deal with death, hence ABCs of Death.

ABCs offers everything from time-travel to claymation, post apocalyptic living to killer farts and some of the shorts are amazingly well done. But there are some disturbing shorts as well, like the one about forced masturbation or XXL about a girl that wants to lose weight in a hurry. Both films allowed each director complete freedom for their parts and each was kept in seclusion from the others so they could come up with some incredible ideas without the knowledge of what anyone else was up to. This gives V/H/S an advantage because it has a nice flow to it that tells one complete story while ABCs feels like it's just a bunch of short films thrown together. Don't get me wrong ABCs is fantastic and because most segments clock in at four minutes or under there are no slow parts in the movie. In fact because of this it doesn't even feel

like a two hour movie by the time it's done.

V/H/S has a unique way of delivering the found footage to the viewer with the use of Skype in one segment or the nanny cam in another. The filming approach used gives it a more realistic feeling as opposed to some guy running around with a handy cam trying to catch his girlfriend being eaten on film. I enjoyed both films to no end and would definitely place them in my top ten picks of the year, but V/H/S hit home for me just a step ahead of ABCs. ABCs has some amazing directors and with 26 segments it's bound to have at least one letter that you can enjoy (my top pick would have to be D). And V/H/S has some creepy and scary segments that should have people screaming for more.

Overall, both films are a nice new look at an older way of storytelling and I would compare these to any anthology that came out in the 1980s and 90s. If you get a chance check both films out, you won't be disappointed.

-Cody No Teeth

Manborg – Astron-6

DEDfest Screening, Oct. 18, 2012

If you're a fan of quirky independent Canadian filmmaking outfit Astron-6, you've probably been anxiously awaiting their latest release, Manborg.

Regular attendees of DEDfest (Edmonton, Alberta's only annual horror/cult film festival) have been waiting at least since June, when we were given the pleasure of welcoming three of five Astron-6 members — Adam Brooks, Matt Kennedy and Steve Kostanski — for a very special DEDfest screening of the highly anticipated and controversial Father's Day...which turned out to be a dementedly gory treat. So you can only imagine how excited DEDmontonians were upon learning that Manborg had made the cut for the 2012 DEDfest movie lineup. If Manborg were to bear any sort of resemblance to the ruckus ride of Father's Day, there would be no doubt of it becoming an instant hit among Astron-6 enthusiasts and cult movie fans alike.

Well, Manborg turned out to be its own distinct breed of movie, concocted of every department-store-bargain-bin gem that you could possibly think of — or have never heard of, for that matter. It in no way, shape or form resembles the same Grindhouse-revenge-flick-inspired nature of Father's Day (which was actually made after Manborg but released before). It lacks the gore, and it lacks the insane plot that Father's Day has to offer, but there is definitely no shortage of heart and fan-boy passion for all the things that inspired it.

The movie is chock-full of nods to the low-budget sci-fi action-adventure movies of the '80s and early '90s, characters that were (and still are) frequented in the majority of pop-culture pieces; and we sure as hell can't forget to mention the very foundation of Manborg — the green screen! Pretty well every single visual in this movie is set on the back-drop of a green screen. And all of the FX were created by Astron-6's master of SFX, Steve Kostanski — who also wrote and directed Manborg.

The movie is set in a very familiar future dystopia. We are thrown into war in the opening of the first scene. Introduced to us are two soldiers — Matt Kennedy as pre-Manborg soldier, and his main comrade, the schmuck who is about to be ruthlessly murdered by our main villain Draculan. Absolute carnage ensues and Soldier Number One (Kennedy) witnesses the traumatizing death of

his best friend.

Flash-forward: We see bits and pieces of Soldier Number One's transformation. He then wakes up in a box in some sort of laboratory, looks himself over and realizes that he's been turned into some sort of human-cyborg hybrid (or as he later declares, "Manborg"). He comes to realize that he's trapped in some sort of prison operating under Doctor Scorpius and The Baron (Astron-6's Adam Brooks and Jeremy Gillespie). The evildoers keep captive a group of pop-culture-proclaimed heroes — Australian Bad Ass Justice (Conor Sweeney), cute Anime chick Mina (Meredith Sweeney), and Asian sensation #1 Man (Lustig Lee) — who they use for their own personal entertainment by tossing them in a Gladiator ring and making them fight monsters and demon hordes. What ensues is a battle of survival of the fittest. As I mentioned, the plot isn't anything special, but the essence of Manborg lies within the execution and it's resemblance to all of those beloved bargain-bin gems of past decades that inspired it.

The visual effects are outstanding, perhaps a bit too cheesy and unrealistic for anyone who is unfamiliar with the sci-fi action adventure movies of the '80s and early '90s, but outstanding nonetheless. Steve Kostanski is a truly talented craftsman of both visual and practical FX, and his talent really shines through every scene in Manborg. For a movie that was made on a shoestring budget of \$5000, the costumes and makeup/creature FX are fun and look top-notch against that green screen.

Manborg is definitely a movie that requires an acquired taste for such B-grade brilliance, but it's a blast to see with a group of like-minded friends. I have no doubt in my mind that it will gain a well-deserved fan base, likely consisting of dedicated Astron-6 enthusiasts. It is currently making its rounds on the festival circuit here in Canada and has several dates in early November, with members of Astron-6 in attendance. So check it out if the opportunity arises!

-Lacey Paige

No Tell Motel

Enderby Entertainment

A no tell motel is a place for late night encounters. In Brett Donowho's movie, No Tell Motel, those encounters do not involve sex; they involve ghostly visits. This roadside getaway hosts and assortment of ghouls. Angela (Raleigh Chalmers) leads the supernatural charge, while five friends cannot offer much of a defence. Meanwhile, each visitor suffers from some hidden secret. Everything is eventually put out into the open, including internal organs.

The film's story involves two tales. The first tale starts the film. Angela, a young girl, is left unattended and she soon finds a bloody impact with a car's grill. She is killed instantly. The parents cannot let go. No Tell Motel then transitions into a second tale, which is set in the present. Corey (Angel McCord), Rachel (Chelsey Resist), Spencer (Johnny Hawkes), Kyle (Andrew MacFarlane) and Megan (Chalie Howes) are all heading out on a camping adventure. Their recreational vehicle flips when Kyle's drug yearnings spin out of control. They land at the Horak place, where the film started, with no way out. And, each character will interact with the ghostly visage of a young but very dead Angela.

T.J. Cimefel, in his first script, manages to give each character a minor backstory. Kyle has turned to medication to numb his failed sport pursuits. His dependency on intoxicants increases throughout the film. Corey



is a cutter. Her scarred arms allude to an inner demon. Rachel is bad at dodging oncoming traffic (not really a subplot). Spencer is a rapist and his victim, Megan, is pregnant with his baby. Even the three ghosts in the film are given some storied treatment. The Horaks recovered from the loss of their daughter in a truly horrible way- another pregnancy! All of these minor stories add something to the characters and the film in general.

This is one of the few films this horror fan has seen where a junior actress outshines her older castmates. Perhaps actress Raleigh Chalmers' material was a little more tense, but her scenes are consistently more evocative. Her disapproving looks are enough to sell her ghostly pain. Her character also leads the plot along to confrontation. It is just too bad that her makeup in a few scenes is only partially painted. Her face is white while her neck is still flesh-toned. With this aside, Chalmers plays Angela effectively and when she is present, someone is soon to die.

No Tell Motel is an adequately produced feature. This is not an enthusiastic endorsement, but the film elements create ambivalence. The music is usually on track when it is not distracting. The soundtrack seems to emphasize a scene or two a little too emphatically. The acting from other characters is pretty standard. Many characters only find a few lines before falling in a hole or flying over a car after impact. There are some dramatic scenes, yet there is very little tension between the friends. They all seem unconnected to each other. Each character hates another in the group. As well, the pace develops in a steady fashion. There are, thankfully, very few pauses in the film's story. Finally, directing techniques from director Donowho are fairly standard. There is very little experimentation used here with the camera. Night shoots are shot competently, while many of the shots occur indoors on one set. All of these film elements combine to form a fairly average film, or above average if you are in a generous mood.

No Tell Motel might be worth a spin for horror film fans if they go into this title with reasonable expectations. Released on video-on-demand October 9th, No Tell Motel stands out for offering some intelligent characterizations and subplots. However, the film does not stand out in acting or shooting styles. Overall, this title seems to play both sides of the fence and the final vote for or against No Tell Motel will be left with the reader. Overall: 6.5 out of 10.

-Michael Allen

Sinister

Alliance Films

There have only been a few films in this reviewer's history that have been truly unsettling. The Exorcist (1973) and Event Horizon (1997) are two of only a handful of films that have left a horrifying mark on my psyche. Scott Derrickson's (The Exorcism of Emily Rose) Sinister is now added to this list. Christopher Young's score does much of the unhinging. A character named Bagul or the simpler Mr. Boogie (Nicholas King) does the rest. From dark backgrounds to footsteps heard in the attic, the viewer just will not know when the next murder or appearance of Boogie will take place. Sinister bravely finds itself in the found footage style of filmmaking, but there is something exciting here and even comedic at times.

The story is clever. Based in the occult, a mythical figure terrifies families with Satanic looking images and poorly shot home videos. Bagul has a plan. He shows himself indirectly to his target through 8mm reels before he moves in for the kill. Except, this villain makes children do his dirty work.

And this is truly a bloody enterprise. Characters, beginning in the '60s, are drugged, tied to a chair and then drowned. Or, they are hung from a tree by hangman's rope. Those truly unlucky are mowed over while bound. All of these macabre sights (or most of them) are shown to the viewer and to true crime writer Ellison Oswald (Ethan Hawke).

Ellison is trying to write a true crime hit. He has chosen to move into a house, where the previous family, supposedly, committed suicide by hanging. Oswald digs deeper with the help of a local deputy (James Ransone) to discover that this apparent mass suicide is actually part of greater murder spree. The killer is said to be over seventy, so a supernatural element begins to emerge.

The ghostly connection seems always present in this film, while Young's score keeps the tension up. Derrickson is an experienced horror director; he knows a few tricks. Much of the film is shot during the night with very little lighting. Actor Hawke as Ellison is also often prowling the darkened hallways of his new abode. Footsteps echo here and shapes begin to materialize in the darkness. This viewer's peripheral vision began to see strange things in the theatre's darkness, which is a testament to the film's ability to create thrills. The tone of this piece is dark and the soundtrack promises more tragedy at every shadowy turn. Sinister is an exciting film.

Thankfully, the filmmakers add a few light moments as well, to break the tension. Deputy So-and-So (named by Ellison) acts as the comedic relief.

His stories of chipmunks and scorpions with feet are some of the lighter moments in the film. Ever pragmatic, this deputy keeps the film grounded as Ellison becomes undone. He scoffs at Ellison for moving into the "suicide house" and rightfully so. This character created for a few much needed chuckles.

From lighting to camerawork, the filmmakers on this production set out to make a terrifying film and they accomplished this goal. There is enough backstory involving previous murder to keep events interesting and developing. The music incorporates sounds that should never be put together, to effectively keep the viewer uneasy. Night shoots and darkened backgrounds mean that the ghoul can step out at any moment. Later in the film, Bagul does become real, but ever so briefly. Comedic elements act as catharsis, giving the audience a chance to release some of the terror in a fun way. This is a compelling title through and through.

Sinister is a thrilling film for horror fans. Released in theatres October 12th, Sinister should be seen by a wide audience. This is a found footage styled film, which is popular right now. Thankfully, this is one of only a few titles that are successful in this genre. Sinister is a film that has to be seen on the big screen in order to fully experience Derrickson's dark vision. Overall: 7.25 out of 10.

-Michael Allen

Absolute Album Reviews

Wintersun- Time I Nuclear Blast Records

So the long wait is over! Time has finally stood still, but has it been worth the wait? In comparison to Wintersun's previous effort, the presence of a non-metal influence is stronger and more pronounced across the five densely-layered tracks. The album as a whole is built around heavenly orchestral elements.

This is definitely a symphonic album, as great gusts of majestic timpani, operatic chants and Chinese violin whisk you away to an entirely different continent of hard music. Of course this massively epic tale of longing, hardship and togetherness doesn't shy away from cranium-shattering metallic vibrations. Nor does it forbid you to sing along with brotherly love with the folk-laced choruses as if a mighty expedition across an icy tundra is about to begin.

Bold and ambitious is heavy metal's lead mistress, but this album is really something more. I love the Oriental melodies, they are totally spell-binding and really make the wicked howl of this blackened folk-thrash band sound like a passionate wizard's decree. There are plenty of moments of epicness where it's really hard to see how a conclusion

could happen. Finally the guitar supremacy somehow fades away and mournful chimes ring out. I proclaim a masterpiece indeed!

-Dan Potter

Bison BC- Lovelessness Metal Blade Records

An omni-presence of bluesy swagger gives a helpful shove to this hardcore slam-dance ritual of an album so it can reach testosterone-fueled overdrive. The guys in Bison are best known for their special brand of Canuck brutality; one that keeps the ripped T-shirt/faded denim crowd appeased by pummeling them into submission. So when the album kicks off with some Thin Lizzy-inspired nuances, I was like hmmm....

But in a good way, of course: the familiar one, two, three punch they are so beloved for isn't missing, they have just decided to add some much-welcomed contrast to the gnarly mix. Along with the newly emphasized love of 70s heavy blues, the instrumental parts come off as very refined and appear sharper and more to the point than their other full-length endeavours.

This road-hardened group still knows how to keep a sweaty crowd

rocking mind you, offering up plenty in the way of cymbal crashes and powerchord-laced, bare-knuckle breakdowns. Overall, Lovelessness succeeds with a cold hard stare and is also a great addition to their growing discography, which continues to reveal the unique Bison sound within the narrow musical niche we could call 'pure grit'!

-Dan Potter

Carbomb- w^w^w^w Self-Released

I'm happy to report that Carbomb is exploding back on the scene after a long absence of new music; they are definitely one of the more intriguing acts in modern prog-metal. Here they offer up another bout of odd-meter blitzkriegs that are ridiculously tight and ooze a playful psychoticness geared towards a new generation of metal fans.

There's nothing retro about this release as all the genre references happened in the last 20 years at most. These jilted expressions are told in near-death growlings and a hollowed-out alt-metal sing-along voice, punctured with enough hip-hop mannerisms to make you think Satan is da the house. Elsewhere, jitterbug guitar riffs compete with high-pitched cyber-shrieks, and are

held together with thunderous kick-drum abuse.

Most of the time, these guys sound like alien metal-heads or some other brethren of metallic psychos getting ready for a hostile takeover. The song "Lower the Blade" is an exception as it puts forth a catchy, Deftones-like chorus complete with atmospheric guitar playing. That's the only bit of respite though as, like their namesake, Carbomb's release will leave you searching for a couple of your limbs in a charred-out disaster zone.

-Dan Potter

D.O.A- We Come In Peace Sudden Death Records

The brand-new album (the fourteenth!) from Canada's punk rock veterans D.O.A has a variety of sounds to offer along with the fast-paced punk rock and familiar growling singing of Mr. Shithead, whom we all know and love. There's some guest vocals provided by Hugh Dillon, who you may know from Headstones but who I know from the infamous and unreal Hardcore Logo, along with Ben Kowalewicz (Billy Talent) and Jello Biafra. It's the punk equivalent of a rap video but it works very well indeed. Then there's some reggae with "War Hero" and "Walk Through This World". The punk and reggae combo inevitably makes me think of The Clash. But considering they're my favourite band,

that's a pretty good thing. Some songs that stand out for me are "We Occupy" which is a great rabble-rousing song for a rabble that needs rousing. "Who The Hell Do You Think You Are"; I love this song for obvious reasons and know people who would benefit from repeated listens. And the lyrics are so damn catchy, how can you not sing along to it? "Lost Souls" is a very heartfelt composition and a song that you can only truly understand if you've lived a little. And "Bring Out Your Dead" is a rip roaring punk rawk song that has to be added to any Halloween playlist from now on. This album will definitely keep your attention from start to finish with its various musical influences but make no mistake; it always maintains a punk rock soul and attitude. They even cover a Beatles classic: "Revolution". Those are some of the main courses, and to top it all off for dessert there's an acoustic version of "General Strike". A call to arms for the working class and a reflection of our times, to be sure. So it's decided, D.O.A gets my vote for this new recorded offering. Get yourself a copy if you haven't already.

- Anita Fixx

East End Radicals- Carry On Stomp Records

This one kicks off with the rousing "Allez Montreal" which I hope is a Habs chant. It should be! Then it

Send Us your Live Reviews by Email admin@absoluteunderground.ca

Absolute Live Reviews

Asking Alexandria, As I Lay Dying, Memphis May Fire, I See Stars

Nov.18 th, MacEwan Hall
Calgary, Alberta

You know it's a young crowd when you wait under 10 minutes for a drink at the beer gardens in Mac Hall. At this show – I waited maybe a measly two.

Yes, the crowd was filled with adolescent hormones, brightly coloured ironic metal sleeveless shirts and plenty of bright-eyed young ladies that were pining for the chance to catch a glimpse of metal teen heartthrob Danny Worsnop (Asking Alexandria). Lucky for those young girls -- he was going through one of his skinny phases. Let the night of young lust and headbanging begin! I missed the first band, I See Stars, due to a ridiculous line



that was calling my name.

I did manage to catch the next band – Memphis May Fire from Dallas, Texas. Their brand of metalcore was well-liked by the fans and vocalist Matty Mullins did put on an entertaining performance in all of his ginger glory. His efforts made up for the lack of magic found in the rest of the band.

Up next were the oldies-but-goodies As I Lay Dying. What makes them stand out from their younger metalcore counterparts is the aggressiveness and edge found in their sound. They looked like veterans on stage as vocalist Tim Lambesis screamed at the audience in a Hulk-like fashion. Lambesis would drop to his knees covered in a shroud of muscle and hair as he reached towards the crowd and they responded with enthusiasm – but not the teeny-bopper lustful screech that was surely awaiting the next band.

Next up came Asking Alexandria. This generation's version of Motley Crue, some say. I was actually really looking forward to this band. I had seen videos of their

to get into the venue, and the beer at the local campus bar

early performances and the band did have a certain on-stage charm to them. Their tunes were pretty catchy and I was expecting an exciting show.

The band got part of the bad boy band schtick right – Worsnop in tight black pants talking about how many chicks had given him oral pleasure, how he could bring porn stars on stage if he wanted to at some point, how he wanted to fuck all of us females in the crowd if we were lucky enough, blah blah blah..... He even had two girls in only their bras jump on the stage from the crowd as he gladly proclaimed, "These girls are going to give me blowjobs." Good for you Danny! And good for you girls! You are

sexually permissive, healthy, and vital adults – and we all know it. And by "we" I mean the crowd of under fourteen-year-olds and there parents you are performing to. Bravo.

The performance wasn't bad, but it didn't blow me away (no pun intended). The band's combination of hard rock and metal was interesting and there is no denying that Worsnop's vocal range is really



quite impressive and unique – but I just felt like something was missing from the show. I feel like maybe the band didn't leave it all on the stage – maybe they were saving it for the girls offstage. I must give them props for their tribute to Mitch Lucker (lead vocalist of Suicide Silence) who recently passed away and was scheduled to be on this particular tour. They played a recording of a full Suicide Silence song as the crowd went wild. You could feel the energy in the room as they sang along to the sound of Luckers powerful screams.

-Allison Drinnan

Cannabis Digest



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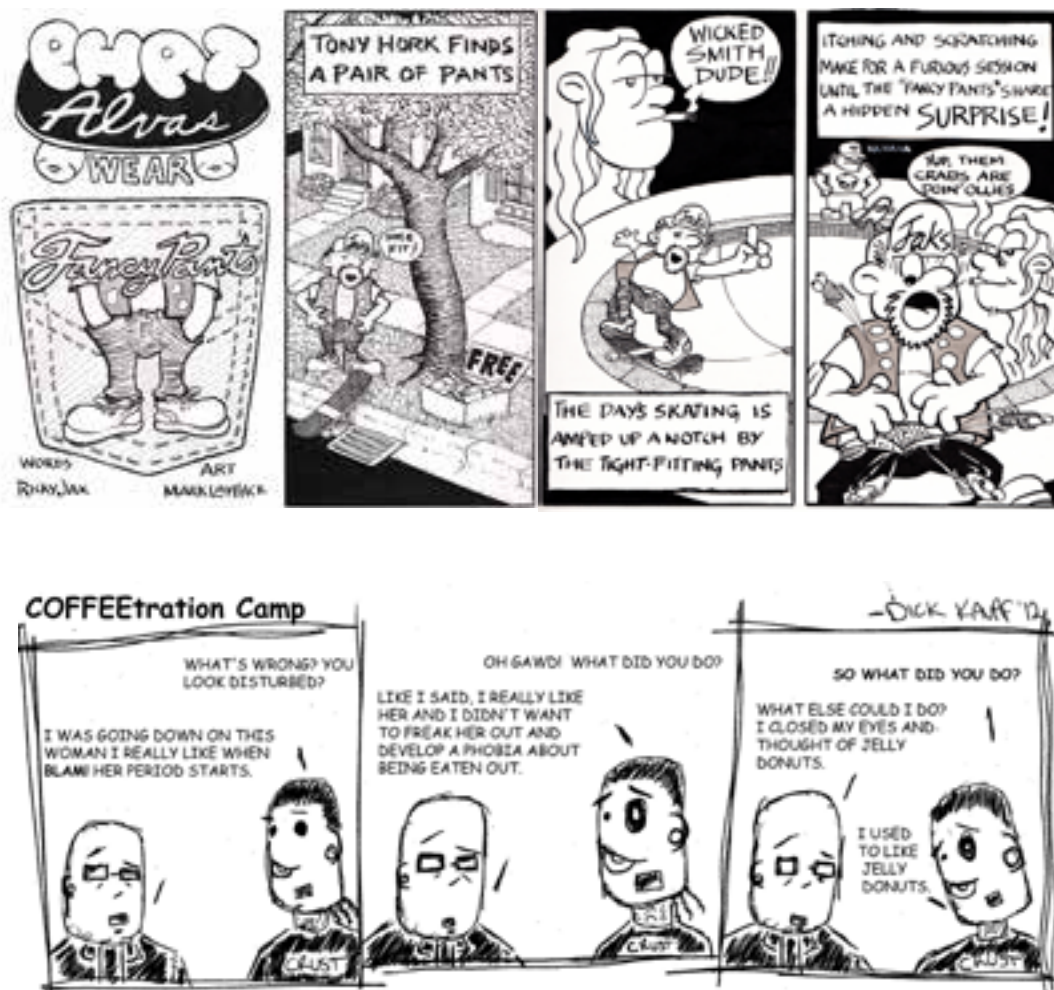
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⚡ TOP 5 LOUD CHART ⚡

1. CONVERGE - ALL WE LOVE WE LEAVE BEHIND (EPITAPH)
2. METZ - METZ (SUB POP)
3. BISON B.C. - LOVELESSNESS (METAL BLADE)
4. D.O.A. - WE CAME IN PEACE (SUDDEN DEATH)
5. PROPAGANDHI - FAILED STATES (EPITAPH)

🎧 LOUD SHOWS 🎧

FLYING TEAPOT
 TUESDAYS 6-8AM

WE ARE UGLY BUT...
 THURS 10:30-MIDNIGHT

FORBIDDEN PLANET
 SATURDAYS 1-2:30PM

THE ACTION INDEX
 THURSDAYS 6:30-8PM

ROCK 'N ROLL BREAKFAST
 THURSDAYS 10:30-MIDNIGHT

DAYTRIPPER
 SUNDAYS 2-3:30PM

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